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# TAPPER'S GRADED PIANO COURSE

EDITED BY  
THOMAS TAPPER

GRADED STUDIES  
BOOK IV

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## DIRECTIONS

Each study of this volume has its distinct purpose. Octaves, chords, arpeggiated passages, rapid runs, the singing first finger, metric and rhythmic studies and double notes are presented here. In the supplementary book of pieces the principles here developed are applied to compositions of a less strictly Etude character. The student will find the Pedal marked with unusual care and clearness. Its use is fourfold: (1) To sustain Bass and Melody tones, or both; (2) to liberate the hand and to prepare for the next position; the Pedal is here taken *after* the chord has been struck; (3) to accentuate with the chord or tone by increasing the tone volume; here the Pedal is taken *with* the tone or chord; (4) for coloring; used over a group of tones in the higher register of the piano.

The pieces of the supplementary volume will also be found most carefully prepared as to Pedal.

The first study is a somewhat simple Etude in legato playing included in Grade IV of this Course, as an admirable example for practice in lightness and rapidity. The narrow compass of the groups in each hand makes it simple to transpose the composition; and it should be played with fluency in at least four keys,—E minor, F minor, F# minor, and G minor. Once its harmonic progression is mastered, no difficulty will be experienced in playing it from memory in any minor key.

The following is an outline of the harmonic structure:—

Measure 1. F minor chord, progressing diatonically in both hands, with the Tonic as the sustained tone.

Measure 2. Like measure 1.

Measure 3. The chords in order are I | I | V | I.

Measure 4. Dominant chord (C, E, G, and B $\flat$ ).

Measures 5-6. Like measure 1.

Measure 7. The chords in order are I | I | II $^\circ$  | V.

Measure 8. Tonic chord.

Measure 9. Tonic of A $\flat$  major.

Measure 10. First half, Dominant of A $\flat$  major; second half, Dominant of F minor.

Measure 11. Tonic chord (modification of measure 1).

Measure 12. Dominant chord (modification of measure 4).

Measure 13. Like measure 11.

Measure 14. Chord of the Subdominant.

Measure 15. Compare with measure 3.

Measure 16. Tonic chord; compare with measure 8.

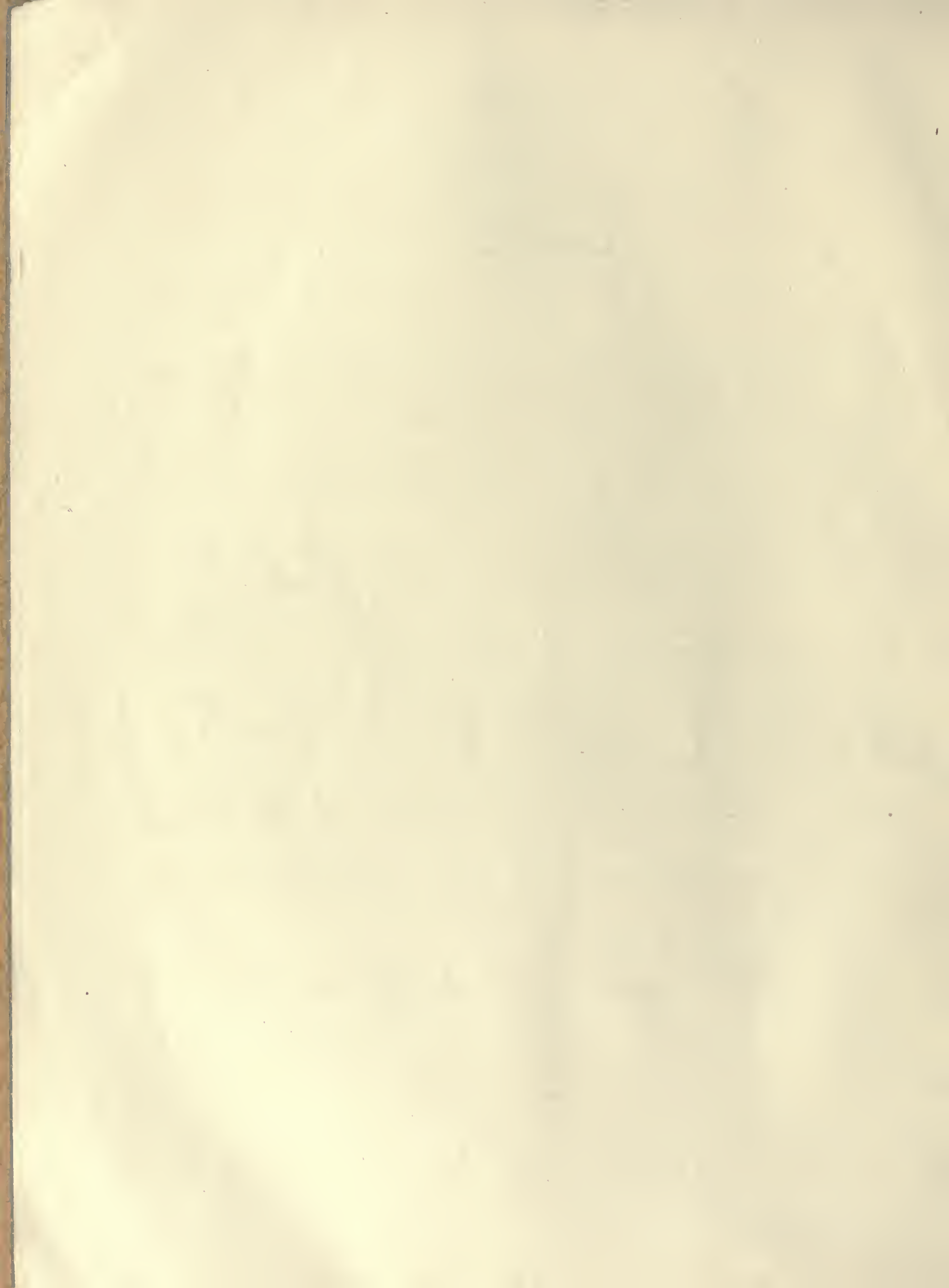
A valuable Variant of this Etude employs the right-hand part as written, while the left hand plays the same tones an octave lower. Except that:

Measures 10 and 12 should be played as they are written; and in measure 14 the left-hand part should be retained as it is, while the right hand plays the same tones an octave higher.

Studies No. 2 and 10 are from the excellent *Etudes Rhythmiques* by Ferdinand Hiller, original and beautifully written, and betraying no evidence of an unusual metric structure so naturally do they develop.

In every case where a variant is suggested the student is urged to work it out for the greater technical independence and mastery that will result. Study No. 6, the student will perceive, also lends itself to a variant constructed as follows: the hands playing an octave apart and always employing the groups in sixteenths. As written, these are now in the right hand, now in the left, but their unification is easy to make. In the same manner No. 16 lends itself to the so-called "Unison" passages.

*Thomas Tappan.*



## FOR LIGHTNESS AND RAPIDITY

CARL CZERNY

Allegro vivace

1

*mf* *legato*

*a tempo* *rit.*

*cresc.* *f*

*legato* *cresc.* *f*



## RHYTHMIC AND METRIC STUDY

Compositions in  $\frac{5}{4}$  meter are not uncommon. The measure permits of three interpretations, according to the manner in which the composer wishes to dispose of the accent in the rhythmic flow of the music. The five beats of the measure may be arranged as follows:



This shows that there may be either one or two accents to the measure. When there are two accents, the measure is a compound of either 2+3 (expressed in beats) or of 3+2. In measures 1 to 4 of this composition, the structure is 3+2, and in measures 5 to 7 it is 2+3; while in measure 8 there is no secondary accent.

FERDINAND HILLER

*Andante grave*

*dolce*

*f*

*dim.*

*p*

*dolce*

*Ped. come sopra*

*ff*

*dim.*

*dolce*

*f*

*cresc.*

*Ped. simile*

First system of musical notation. The right hand features a series of chords and arpeggios, with fingerings 4, 5, and 4 indicated. The left hand plays a steady bass line. Dynamics include *f* (forte) and *espress.* (espressivo). The system concludes with a *dim.* (diminuendo) marking.

Second system of musical notation. The right hand continues with complex chordal textures, marked *dolce* (dolce). The left hand maintains its bass line with fingerings 4 and 5. The system ends with a *dim.* marking.

Third system of musical notation. The right hand features a more active melodic line with many sixteenth notes, marked *ff* (fortissimo). The left hand continues with a bass line, including fingerings 4, 5, and 4. The system concludes with a *dim.* marking.

Fourth system of musical notation. The right hand has a series of chords, marked *sempre ff* (sempre fortissimo). The left hand plays a bass line with fingerings 3, 5, and 4. The system concludes with a *dim.* marking and a *dolce* marking for the final measure.

Fifth system of musical notation. The right hand continues with complex textures, marked *dim.* (diminuendo). The left hand plays a bass line with fingerings 1, 2, and 1. The system concludes with a *dim.* marking.

Sixth system of musical notation. The right hand features a series of chords, marked *molto rit.* (molto ritardando) and *p* (piano). The left hand plays a bass line with fingerings 1, 2, and 2. The system concludes with a *p* marking.



## O C T A V E S

Practice this in the tone power indicated by the dynamic signs; also play it *pp* throughout. When the Etude has been thoroughly mastered, play throughout with octaves in both hands, in the following arrangement: Measures 1 to 16 with the right hand part like the left; measures 17 to 24 with the left hand part like the right; measures 25 to 32 with the right hand part like the left. In this manner play throughout; at first in the tone power indicated, then *ff*, and lastly *pp*.

HENRI BERTINI

Allegretto

3 *ff* *sempre staccato*

*sf* *sf* *mf* *sf* *cresc.* *f* 16

*Ped. come sopra*



17 *p* *cre* *scen*

3  
5

*do* *f* *sempre*

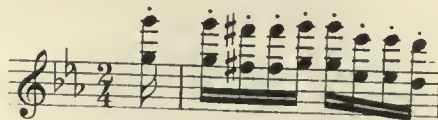
8 *più* *cresc.* 24 *ff* 25

*sf* *ff* 32

# MELODY IN OCTAVES

The Staccato gives a distinct character to the melody. Employ the positions  $\frac{5}{1}$  and  $\frac{4}{1}$ , or  $\frac{1}{5}$  and  $\frac{1}{4}$ , as indicated; this change of fingering in octaves playing permits a closer attack. The Bass must be distinct and regular.

As Variant N<sup>o</sup> 1, play the left hand part as written, but with every measure of the right hand arranged on the following model of measure 1:



As Variant N<sup>o</sup> 2, let both hands play the melody in octaves, after the arrangement suggested in Variant N<sup>o</sup> 1;— the left hand an octave below the right.

Appassionato e agitato

HENRI ROSELLEN

4

*p* *cresc.* *f* *dim.* *rall.* *a tempo* *p* *cresc.* *f* *p*



First system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning. Bass staff has a *p* dynamic marking. The system contains five measures of music.

Second system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning. Bass staff has a *pp* dynamic marking. The system contains five measures of music.

Third system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning. Bass staff has a *f* dynamic marking. The system contains five measures of music.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning. Bass staff has a *cresc.* dynamic marking. The system contains five measures of music.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning. Bass staff has a *dim.* dynamic marking. The system contains five measures of music.

Sixth system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning. Bass staff has a *f* dynamic marking. The system contains five measures of music.



## MELODY IN OCTAVES BETWEEN THE HANDS

JOACHIM RAFF

Allegro (♩ = 120)

*simile*

5 *p*

*mf*

*cre - scen - do*

*f*

*f non tanto legato*



*Note.* Attention has already been called to the manner of interpreting the group  $\text{♪.♪}$ . Ordinarily the 16th note is performed in a weak and sluggish manner; for its essential rhythmic force is lost unless it is given the character of pressing onward to the coming accented tone.

There are three strong beats to the measure in this Etude; the second and third beats have accents of equal power, but both less forceful than that on the first beat. Attention is called to the measures in  $\frac{2}{4}$  meter, which are indicated by the dotted bar lines.

As a valuable Variant, play throughout as follows:



## BROKEN CHORD STUDY

Moderato

FRIEDRICH KIEL

6

*p* *mp* *mf*

*p* *mp* *mf*

*p*

*f brillante*

*p* *mp*

*f*



# MELODY IN G FOR THE LEFT HAND ALONE

11

The tempo permits four counts to the measure. Care must be taken not to accent with the first finger when it is used in a part of the measure that is rhythmically weak, as in measures three and four.

The student should see the collection of Etudes for left hand alone by Wilhelm Tappert; they are progressively arranged; and, taken as a collection, they provide excellent special training. In this composition by P. A. Schneck, note the use of the Pedal; it is particularly designed to assist in preserving the legato.

The student may profitably play this work a few times with both hands, in order to establish the general tone effect that is to be brought out by the left hand alone.

P. A. SCHNECKER

*Moderato*

*mf*

*f*

*Cantabile*

*p*

*rit.*

*a tempo*

*p*

*mf*

*f* *p* *f* *mf poco a poco cresc.*

*f* *rit.* *a tempo* *rit.*

*a tempo*

*ff*



allarg.

*p subito* ————— *ff*

This system shows the first two measures of a musical piece. The right hand features a complex, rapid arpeggiated figure. The left hand plays a simple bass line. The tempo is marked 'allarg.' (ritardando). A dynamic marking 'p subito' (piano subito) is followed by a crescendo line leading to 'ff' (fortissimo).

*rall.* *dim.* *rit.*

This system contains measures 3 through 6. The right hand continues with arpeggiated figures, while the left hand has a more active bass line. The tempo markings 'rall.' (rallentando), 'dim.' (diminuendo), and 'rit.' (ritardando) are indicated. The system ends with a double bar line.

*Cantabile*

*p a tempo*

This system contains measures 7 through 9. The tempo is marked 'Cantabile'. The right hand features a melodic line with fingerings (1, 2, 1, 2, 1, 3, 2). The left hand plays a steady accompaniment. The dynamic is 'p a tempo'.

— Ped. come sopra



*rit.* *p a tempo*

This system contains measures 10 through 12. The right hand has a melodic line with fingerings (1, 2, 3, 1, 1, 2, 1, 3, 5). The left hand has a steady accompaniment. The tempo markings 'rit.' (ritardando) and 'p a tempo' (piano a tempo) are indicated.

This system contains measures 13 through 15. The right hand features a melodic line with fingerings (1, 1, 2, 1, 2, 3, 1, 4, 1, 5). The left hand has a steady accompaniment. The system ends with a double bar line.

## RHYTHMIC STUDY

See Note to No 5.

This Exercise is admirably constructed, and the student should study its arrangement. Observe the development of the motive group  particularly. Against this is an opposing motive  which disappears after measure 15; and when the first theme returns, a new motive in eighth notes (see measure marked A) supplies a contrast that is maintained to the end of the composition.

Allegro giocoso

ADOLF JENSEN



8

*f* *p* *f* *p*

*f* *p* *f* *p*

*p* *poco* *a* *poco* *cre*

*scen* *do* *decre* *scen* *do* *p*



Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a piano (p) and forte (f) dynamic range. The melody is in the right hand, and the bass line is in the left hand. The score includes fingerings, slurs, and a crescendo marking.

\*) On right hand thus

\* ) Or right hand thus

## MELODY IN TRIPLET GROUPS

Allegretto (♩ = 104)  
*ben pronunziato, il canto*

STEPHEN HELLER

9

*p* *sempre legato*

*calando*

*p*

*mf*

*cresc.*

*pp dolcissimo*

35 53



*tenuto*

*cresc.* *marcato* *p*

*sempre legato* *mf*

*con calore* *mf* *dim.* *p* *con espressione*

*cresc.* *rinf.* *espress.* *f* *fz*

*riten.* *poco lento* *a tempo* *marcato* *riten.*



## METRIC STUDY

The beats as represented by the ♩ must be taken at a uniform rate of speed; there is therefore no *speed* difference in the playing of the notes in the  $\frac{4}{8}$  or  $\frac{6}{8}$  measures, and the counts in both forms of meter will follow the metronome. The student must observe the regular succession of the eighth notes; for if an effort were made to count two to each measure, it would cause the groups of three notes to be played in the time that should be given to but two notes.

Give careful attention to the sustained tones.

Andante un poco agitato

FERDINAND HILLER

10

*dolce molto legato*

*dolce*

*cresc.*

*dolce* *cre* *scen* *do* *f*

*dim.* *f* *dolce*

*cresc.* *molto cresc.*





## BROKEN OCTAVES

Four valuable variants are to be deduced from this Etude, and the composition should be studied in all five forms.

### VARIANT NO 1

### NO 2

### NO 3



No. 4 is obtained by reversing the arrangement of No. 3.

### Moderato

GÉZA HORVÁTH

11



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and fingerings. The first system shows a complex melodic line in the treble staff with many beamed notes and a more active bass line. The second system features a dynamic marking of *ff* (fortissimo) and includes fingerings like 5 3 1 and 5 4 2 1. The subsequent systems continue the melodic and harmonic development, with the treble staff often playing sustained chords or block chords and the bass staff providing a moving accompaniment. The notation is dense and detailed, typical of a classical piano score.





First system of musical notation. The treble staff contains a continuous eighth-note melody. The bass staff features a sequence of chords and eighth-note patterns. Dynamics include *p* (piano) and *f* (forte). The system concludes with the instruction *poco rit.* (poco ritardando).



Second system of musical notation. The treble staff continues the eighth-note melody. The bass staff has a more active line with eighth notes and rests. The tempo marking *a tempo* is present. Dynamics include *f* (forte).



Third system of musical notation. The treble staff continues the eighth-note melody. The bass staff continues with eighth-note patterns and rests.



Fourth system of musical notation. The treble staff continues the eighth-note melody. The bass staff continues with eighth-note patterns and rests.



Fifth system of musical notation. The treble staff continues the eighth-note melody. The bass staff continues with eighth-note patterns and rests. The system concludes with a double bar line.

## DOUBLE THIRDS

Practice very slowly, one hand at a time; with perfect legato and exactness in the simultaneous sounding of the thirds. During this preparatory practice, no attention need be given to the dynamics of the composition. After studying it with the hands separately, practice it in the same slow manner with both hands. Transpose to C major, D $\flat$  major, and E $\flat$  major, with the fingering given here.

The following simple measures should be played twice in every key. Begin with C major and follow with D $\flat$ , D, E $\flat$ , E, etc., until C major is again reached.

R.H. 1  $\frac{3}{4}$  5  $\frac{4}{2}$  2 1  $\frac{5}{3}$   $\frac{4}{2}$  3 1 4 3 5 3 2 1

L.H.  $\frac{3}{5}$  1  $\frac{2}{4}$  5  $\frac{1}{3}$   $\frac{2}{4}$  5 3 1 4 3 5 2 4 2  $\frac{3}{5}$  1

Allegro non troppo

HENRI ROSELLEN

12

*p legato*



First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Measure 1: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 2: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 3: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 4: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#).

Second system of musical notation, measures 5-8. The key signature is two sharps (F# and C#). The music is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Measure 5: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 6: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 7: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 8: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). The dynamic marking *dim.* is present in measure 7, and *p* is present in measure 8.

Third system of musical notation, measures 9-12. The key signature is two sharps (F# and C#). The music is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Measure 9: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 10: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 11: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 12: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#).

Fourth system of musical notation, measures 13-16. The key signature is two sharps (F# and C#). The music is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Measure 13: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 14: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 15: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 16: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#).

Fifth system of musical notation, measures 17-20. The key signature is two sharps (F# and C#). The music is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Measure 17: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 18: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 19: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#). Measure 20: Treble has a half note chord (F#, C#) and a quarter note chord (F#, C#); Bass has a half note chord (F#, C#) and a quarter note chord (F#, C#).

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one sharp (F#). The tempo is marked "Moderato". The score consists of two systems. The first system has four measures, and the second system has four measures. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using triplets. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include "p" (piano) and "f" (forte). The piece ends with a double bar line and repeat dots.

4 2 4 2 5 3 3 1 3 1 5 3 3 1 2 1 4 2

*cresc.*

1 3 1 3 1 3 3 5 2 4 2 4 2 4 2 4 1 2 1 3

Measures 1-6 of the waltz. The score is in 3/4 time, key of D major. The first measure is marked *f* (forte). The second measure is marked *p* (piano). The melody is in the right hand, and the bass line is in the left hand. Fingerings and articulations are indicated throughout.



## DETACHED CHORDS

FRÉDÉRIC DUVERNOY

Allegretto

13

The musical score is written for piano and consists of five systems of two staves each (treble and bass). The tempo is marked 'Allegretto'. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), *f* (forte), and *sf* (sforzando), as well as articulations like *rit.* (ritardando), *a tempo*, and *poco riten. dim.* (poco ritenuto, diminuendo). Fingerings are indicated by numbers 1 through 5. The key signature changes from C major to B-flat major and back to C major. The score is numbered 13 in the first system.

# THE THUMB IN ARPEGGIO PASSAGES

The first finger of the right hand (or the fifth finger of the left hand) is to be used at the beginning of every arpeggio passage, whether the arpeggio begins on a white or on a black key. This demands careful under-passing of the first finger, and corresponding care in the over-passing of third and fourth fingers.

The pedal should be used throughout in the manner indicated in measure 1.

Molto non troppo (♩ = 132)

CAMILLE STAMATY

14

*p con dolore*

*Ped. simile*

*cresc.*

*p*

*p*

*u. c.*

*cresc.*



First system of musical notation. The treble clef staff contains a melodic line with various fingerings (1, 2, 3, 1, 4, 1, 2, 1, 3, 1, 2, 3, 1) and a dynamic marking *p*. The bass clef staff contains a supporting line with fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 2, 1) and a dynamic marking *p*. The system is enclosed in a large oval.

Second system of musical notation. The treble clef staff contains a melodic line with fingerings (5, 2, 3, 1, 5, 2, 3, 1, 5, 2, 4, 1). The bass clef staff contains a supporting line with fingerings (4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2). The system is enclosed in a large oval. The text *Ped. simile* is written below the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with fingerings (5, 2, 3, 1, 5, 2, 2, 1, 5, 1). The bass clef staff contains a supporting line with fingerings (4, 2, 4, 2, 3, 5, 2, 1, 2). The system is enclosed in a large oval.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings (4, 1, 5, 1, 5). The bass clef staff contains a supporting line with fingerings (3, 2, 5, 3, 2, 5, 4, 5, 2, 5, 3, 2, 5, 4, 3, 2, 1). The system is enclosed in a large oval. The text *Ped. simile* is written below the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with fingerings (5, 4, 5, 4). The bass clef staff contains a supporting line with fingerings (5, 1, 3, 3, 3, 3, 3, 3). The system is enclosed in a large oval. The text *cresc. poco a poco* is written above the bass staff.

This page contains five systems of musical notation for piano, written in a key with two flats (B-flat and E-flat). The notation includes complex fingerings and dynamic markings.

**System 1:** The right hand has a whole note chord (F4, A4) with a fingering of 5 above it. The left hand has a descending eighth-note scale starting on G3, with fingerings 2, 1, 2, 1, 2, 1, 2, 4, 1, 2, 5. The dynamic marking is *cresc. sempre*. The system ends with a whole note chord (F4, A4) with a fingering of 4 above it, followed by a repeat sign and a whole note chord (F4, A4) with a dynamic marking of *p*.

**System 2:** The right hand has a descending eighth-note scale starting on G4, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a descending eighth-note scale starting on G3, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The dynamic marking is *pp*.

**System 3:** The right hand has a descending eighth-note scale starting on G4, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a descending eighth-note scale starting on G3, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The dynamic marking is *f*.

**System 4:** The right hand has a descending eighth-note scale starting on G4, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a descending eighth-note scale starting on G3, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The dynamic marking is *p*.

**System 5:** The right hand has a descending eighth-note scale starting on G4, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a descending eighth-note scale starting on G3, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The dynamic marking is *f*.



First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a forte (*f*) dynamic, followed by piano (*p*) dynamics. Fingerings are indicated with numbers 1 through 5. The bass line consists of sustained chords.

Second system of musical notation. Treble clef. The piece continues with a pianissimo (*pp*) dynamic and the instruction *molto espress*. The bass line features a continuous eighth-note pattern. Fingerings are indicated with numbers 1 through 5.

Third system of musical notation. Treble clef. The piece continues with a pianissimo (*pp*) dynamic. The bass line features a continuous eighth-note pattern. The system concludes with the instruction *rall. dim.* (rallentando, diminuendo). Fingerings are indicated with numbers 1 through 5.

Fourth system of musical notation. Treble clef. The piece continues with a forte (*ff*) dynamic and the instruction *Tempo I*. The bass line features a continuous eighth-note pattern. Fingerings are indicated with numbers 1 through 5.

Fifth system of musical notation. Treble clef. The piece continues with a forte (*ff*) dynamic. The bass line features a continuous eighth-note pattern. The system concludes with the instruction *dim. e rall. molto* (diminuendo e rallentando molto) and a pianissimo (*pp*) dynamic. Fingerings are indicated with numbers 1 through 5.

# LES ÉTINCELLES

(THE SPARKS)

CAMILLE STAMATY

Vivo ( $\text{♩} = 120$ )

15

*p*

*f*

*mf rall.*

*p*

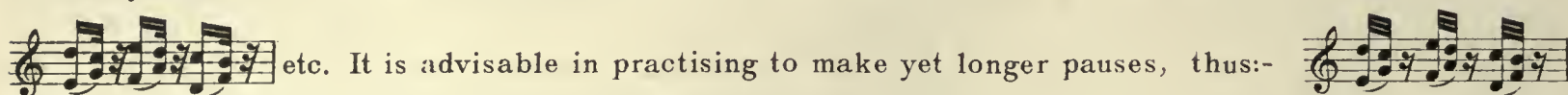
*pp*





## DOUBLE NOTES

Double notes like these are easier than thirds for beginners, because the strength of the whole hand supplements the feebleness of the separate fingers. Special care should be taken that the hand be raised with elasticity after slurs of two notes each, so that the performance may be as follows:



The thirty-second notes which occur in measures 8, 10 etc. require great velocity.

Edited by Hans von Bülow

Allegretto (♩ = 132)

J. B. CRAMER





First system of musical notation. The treble staff contains a complex, rapid sixteenth-note passage. The bass staff features a simple accompaniment of eighth notes. A dynamic marking *cresc.* is present at the end of the system. Fingering numbers 3, 5, 1, 4, 2 are indicated above the treble staff.

Second system of musical notation. The treble staff continues the rapid sixteenth-note passage. The bass staff has a more active role with eighth-note patterns. Dynamic markings include *ff*, *sfz*, and *dim.*. Fingering numbers 1, 2, 1, 3, 2 are shown at the end of the system.

Third system of musical notation. The treble staff continues the rapid sixteenth-note passage. The bass staff features a more active role with eighth-note patterns. Dynamic markings include *sfz*, *p*, and *sfz*. A fingering number 3 is shown at the beginning of the system.

Fourth system of musical notation. The treble staff continues the rapid sixteenth-note passage. The bass staff features a more active role with eighth-note patterns. Dynamic markings include *cresc.*, *f*, and *p*. A time signature change to 2/4 is indicated at the end of the system.

Fifth system of musical notation. The treble staff continues the rapid sixteenth-note passage. The bass staff features a more active role with eighth-note patterns. Dynamic markings include *f*, *p*, and *ff*. Time signature changes to 2/4 are indicated at the beginning and middle of the system.

## DETACHED CHORDS

VARIANT N<sup>o</sup> 1

№ 2

Molto allegro

CARL CZERNY

17

*f sempre staccatissimo*

*p*

*f*

*p*

*f*

*cresc.*

*ff*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*ff*

*dim.*

*p*

*cresc.*

*f*



## INTERLOCKING HANDS

CARL REINECKE

Allegretto vivace (♩ = 152)

\*) Place the right hand under the hollow of the left hand.

*p*

*dim.*

*pp*

*u.c.*

*dolce con grazia*

*cresc.*

*f*

*ff*

1. H.

5-7-65149-37





\*) Put the right hand over the left.













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